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THE AUGUSTUS SAINT-GAUDENS MEMORIAL EXHIBITION.

The most important exhibition of the summer will be the Memorial Exhibition of the Works of Augustus Saint-Gaudens, which will open August 3, or as soon thereafter as the preparations can be completed, and continue till the end of September.

This collection of one hundred and fifteen pieces of sculpture, together with a number of cameos, photographs, and lesser reproductions, has been exhibited at the Corcoran Gallery in Washington, the Metropolitan Museum in New York, and the Carnegie Institute in Pittsburgh. It includes casts of most of the larger works of Saint-Gaudens, and a large number of medals, plaques, coins and reliefs. Thus it gives a fair opportunity for the study and enjoyment of the life-work of this most eminent American sculptor, and at the same time affords an expression of the high regard in which he was held by all who have at heart the dignity of American artistic achievement.

The exhibition will be installed by Mr. Glenn Brown, the architect, of Washington, and will be arranged with white wall coverings, green matted floors and decorative foliage. More than usual public interest is expected, as the number of visitors where the collection has been shown in the East has always been large.

While Chicago is fortunate in the possession of several of Saint-Gaudens' most important statues, including the standing Lincoln and the Fountain of Storks at Lincoln Park, the Logan in Grant Park, the Puritan, the Bastien Lepage and the Amor Caritas in the Institute, and, in the near future, the seated Lincoln for Grant Park, the Memorial Exhibition will bring many works which have never been seen here. Among them are

many smaller pieces in relief, showing the refinement of the sculptor's modelling and the essentially decorative side of his genius. The collection will occupy the whole south range of galleries.

VISIT OF PROF. PAUL SCHULZE.

The growing importance of the collection of Textiles in the Art Institute, the "Antiquarian Collection," has led to the engagement of Prof. Paul Schulze of Crefeld, Germany, to arrange, classify and catalogue the collection. Prof. Schulze is Director of the Royal Textile Museum, and Teacher of Art in the Prussian High School for Spinning, Weaving, Dyeing, Finishing and Printing, at Crefeld, near Düsseldorf. His visit will take place in October, 1909, and he will deliver a course of five or six lectures, in English, for members and students of the Art Institute probably very early in October, upon the Development of Costumes and Fashions in Dress, and the Designing of the Silk Goods, Velvets and Brocades used in Costumes from earlier Centuries to our own Times; also, upon the Silk from the Silk-worm to the finished manufactured Silk Goods. The presence of so eminent an expert is anticipated with much interest.

Miss Mary Morris of England, the daughter of William Morris, has engaged to deliver a short course of lectures at the Art Institute in November, 1909. Miss Morris has great skill in the practice and the history of embroidery and needlework. Her special subjects will be as follows: Nov. 4, Mediaeval Embroidery; Nov. 11, Pageantry and the Masque; Nov. 18, Symbols and Patterns. Miss Morris is open to other engagements for lectures and lessons, and will no doubt be welcomed by women's clubs and art societies.

A collection of etchings, lent by Mr. Chauncey J. Blair, is now on exhibition in the print room. It includes proofs from a number of famous plates, among them the "Galerie de Notre Dame" and "L'Abside de Notre Dame" by Meryon, "The Three Trees" by Rembrandt, two brilliant examples of Zorn, "The Traveller" and "Mademoiselle X," and some valuable and less familiar subjects by Whistler, Haden, Millet, Helleu and Felix Buhot. The group also contains a few excellent works by the younger American etchers, Donald Shaw MacLaughlin, George C. Aid, and Herman A. Webster. With these are exhibited examples of Piranesi's architectural subjects belonging to the Institute.

It is probable that the Annual Exhibition of Artists of Chicago and Vicinity, at the desire of the artists, will be held in January in future instead of February. The Annual Exhibition of the Society of Western Artists will be held in February, 1910.

The exhibition of a collection of landscape paintings by Alfred East, President of the Royal Society of British Artists, is postponed from this summer to January, 1910.

A fountain designed and modelled by Mr. Charles J. Mulligan, head of the department of sculpture in our school, has recently been exhibited in Blackstone Hall. The final work is to be erected at the north end of Washington Park. It was ordered by the late Mr. Graves, and is in commemoration of a favorite horse. The design represents the horse in a spirited position on a mound-like pedestal, from which jets of water rise, falling into a circular pool below. The statue is to be in bronze.

THE RYERSON LIBRARY.

II. Its Recent Development and Its Future.

(Continued from the July Bulletin, 1908.)

The present library is thus described in the Annual Report of 1902: "It is a room of generous proportions for so special a library, 65 by 70 feet, occupying the south court and corresponding to Fullerton Memorial Hall in the north court, designed by Shepley, Rutan & Coolidge, the architects of the rest of the building. The general scheme of decoration was designed and executed by Elmer E. Garnsey of New York. The walls are a soft green, and the pillars separating the alcoves have capitals of greenish bronze, while above them are lunette shaped windows. The skylight, of translucent glass, slightly iridescent and leaded in a graceful pattern, was designed by Louis J. Millet. The alcoves also have skylights, and the tables are fitted with electric reading lamps. The frieze running below the lunettes bears in gilt letters the names of writers on art from classic times to the present. The furniture and fittings are of mahogany." The room owes much of its beauty to the harmonious coloring and to the effects of the light from above, relieving the ivory-colored columns against the alcoves, which sweep about in a semi-circle.

With its occupation of this room a new stage in the development of the library begins. As the Director's Report of that year states, "A new regime is of necessity inaugurated. Our library becomes practically a free public library and is now brought into immediate comparison with other similar institutions in the city."

Miss Forrester, under whose competent care the library had been ever since it became worthy to be called a library, was detached as far as possible from other duties and made